



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

IV.--TEOFILO FOLENGO'S *MOSCHAEA* AND JOSÉ DE VILLAVICIOSA'S *LA MOSQUEA*

Among the literary types which reached their highest development and perfection in the Spanish literature of the sixteenth and seventeenth centuries, the epic alone offers little of permanent value. While the lyric, the picaresque novel, the short story and drama were cultivated with notable success, the epic poets were content, for the most part, to follow slavishly models which came from abroad. The names of Ariosto and Tasso dominated the epic poetry of Europe in the sixteenth and seventeenth centuries, and nowhere was their influence more clearly felt than in Spain.

The *Orlando Furioso* was first translated by Jerónimo de Urrea in 1549, and this was followed by another verse translation by Hernando de Alcozer in 1550 and by the prose version of Diego Vázquez de Contreras in 1585. Nicolas Espinosa composed a continuation of the *Furioso* which treats of the defeat of Charlemagne by the Spaniards at Roncevalles. It will be remembered that the insipid translations of Ariosto called forth the sweeping condemnation of Cervantes in the famous scrutiny of the library of Don Quixote. Besides a host of mediocre hacks, the names of three poets of the first rank are associated with continuations or imitations of *Orlando Furioso*: Barahona de Soto, Lope de Vega, and Balbuena.

The *Gerusalemme Liberata* was received with almost as great favor in Spain as Ariosto's masterpiece. First translated about 1585 by Cayrasco de Figueroa¹ and again by

¹ See Farinelli's article, *La più antica versione spagnuola della Gerusalemme del Tasso*, in the *Rassegna bibliografica della letteratura italiana*, Vol. III, pp. 238 ff.

Juan Sedeno in 1587, it was the direct model of a number of heroic poems such as *La Conquista de la Bética* of Juan de la Cueva, *Las Navas de Tolosa* and *El Pelayo* of Cristóbal de Mesa, *España Defendida* by Cristóbal Suárez de Figueroa, *El Fernando ó Sevilla Restaurada* by Antonio de Vera y Figueroa, *Jerusalem Conquistada* by Lope de Vega,¹ and others. It made little difference to these poets whether their subject was the matter of France or national legendary history. They lived at an age when literary plagiarism was freely practised, and they unblushingly plundered arguments, descriptions, and whole incidents from their distinguished models.

It was inevitable that the excesses and absurdities of the heroic poems should offer a theme for parody. The Spanish people have always been characterized by a strong undercurrent of realism. Just as Cervantes laughed out of fashion the romances of chivalry, and Lope de Vega created the *gracioso* who parodied the extravagant ideas of honor upon which the plots of so many plays turn, so the sugary sweetness of the Petrarchists, the artificial conceptions of pastoral life, and even the popular ballads furnished excellent material for burlesque. The mock-heroic was neither as successful nor as frequently attempted in Spain as in Italy, but two poems of this type, the *Gatomachia* of Lope de Vega and *La Mosquea* of José de Villaviciosa are deservedly accorded high rank.

Comparatively little is known of the life of Villaviciosa.² He was born at Sigüenza in 1589 and at an early age went

¹ See Mme. J. Lucie-Larie, *La "Jerusalem Conquistada" de Lope de Vega et la "Gerusalemme Liberata" du Tasse*, *Revue des Langues Romanes*, 5th Series, Vol. I, 1898, pp. 164-203.

² What little is known of the life of Villaviciosa is given by Don Cayetano Rosell in the notes to the poem in Vol. XVII of the *Biblioteca de autores españoles*.

with his parents to live at Cuenca. After receiving the degree of Doctor in Jurisprudence, he was appointed *Relator* of the General Council of the Inquisition in 1622. In 1638, he was appointed Inquisitor of the city and province of Murcia, and was appointed to a similar position at Cuenca in 1644. He honorably discharged other ecclesiastical offices, and died in 1658. *La Mosquera*, his only known work, was first published at Cuenca in 1615 by Domingo de la Iglesia, and was reprinted at Madrid by Juan Pérez in 1732 and again by Antonio de Sancha in the year 1777. It is also included in the seventeenth volume of the *Biblioteca de autores españoles*.

La Mosquera consists of twelve cantos in octaves, and describes in mock-heroic style the terrible war between the *moscas* and *hormigas*. The incidents described have the epic sweep which we find in Virgil and Ariosto, and the humor lies in the fact that the combatants, who fight so valiantly, are almost microscopic. All the conventionalities of the epic are present, the invocation to the Muse, the councils, reviews of troops, shipwrecks, hand to hand combats, but everything is reduced to the smallest compass possible.

La Mosquera has been looked upon by the historians of Spanish literature as an original work. I propose to show that Villaviciosa simply translated and developed a macaronic Latin poem entitled *Moschaea*, composed by the Italian Teofilo Folengo, better known by his pseudonym Merlin Coccaio.¹ Villaviciosa refers to his source in several passages. In the Prologue to the Reader, he writes :

¹ Don Cayetano Rosell, in the introduction to Vol. xvii of the *Biblioteca de autores españoles*, after censuring the author for certain coarse expressions and carelessness in the composition of the work, adds : "Si se propuso por modelo la *Mosquera* del supuesto Merlin Coccaio, no es extraño incurriese en algunas de estas distracciones." However, this clue as to the relation between the two poems was not followed out.

Quien disimular no sabe,
 Dirá que hurté cual ladron
 Las gracias al Macarron,
 Y al de su patria lo grave :
 Pues demas que ellos sin llave
 Dejaron y sin custodia
 La razon de su prosodia,
 Mírense los libros tales,
 Y si se hallaren cabales,
 Que canten la palinodia.

He refers to *Merlin* in the tenth stanza of the prologue, and in the fifteenth octave of the third canto, he again alludes to *Merlin Cocayo*.

Teofilo Folengo, a Mantuan, better known to literature by his pseudonym Merlin Coccaio, was born on November 8, 1496.¹ After completing his first studies, he went to Bologna, but was obliged to leave because of some *gran disordine*, and entered the Benedictine monastery of Santa Eufemia at Brescia. His enmity with the powerful Abbot, Ignazio Squarcialupi, caused him to leave the Order, and he went to Venice and Rome. On the death of his enemy in 1526, he made overtures to re-enter the Church, but his former colleagues looked upon him with suspicion and he was charged with heresy. After living for some time as a hermit at Capo di Minerva near Sorrento, he gave such good proof of his orthodoxy by his ascetic writings that he was received again into the Order in 1534, and three years later was sent to Sicily, where he remained until 1543. He was transferred to the monastery of Santa Croce in Campese near Bassano, where he died on December 9, 1544. As was

¹ For Folengo's life see A. Luzio, *Nuove ricerche sul Folengo*, *Giornale storico*, XIII, 159 ff.; XIV, 365 ff.; U. Renda, *Nuove indagini sul Folengo*, *Giornale storico*, XXIV, 33 ff.; Gaspari, *Storia della letteratura italiana*, Vol. II. Second Part, pp. 176-187; Flamini, *Il Cinquecento*, p. 543. There is still some dispute concerning the chief facts of his life. Renda claims that he was born in 1492.

the case with Rabelais and the Abbé Prévost, a mass of legends were associated with his name, but recent investigations have given greater dignity to the figure of the jovial satirist. Throughout the early part of his life he was absorbed in a bitter struggle against the forces of evil in the Church, but like so many others, he was crushed in spirit by disappointments, and humbly resigned himself to the fetters which he had tried so hard to break. The later works of Folengo, composed after he had meekly confessed the errors of his past life, have no permanent value, and such books as *Il Caos del Triperuno* and *La Humanità del Figliuolo di Dio* would receive scant attention from the historians of literature, had their author written nothing but ascetic books of this type. The satirist and mystic represent the opposite poles of the human intellect and we need not be surprised that Folengo could not succeed in both fields.

Folengo is best known to literature as the author of the *Macaronea*, an elaborate parody of the romances of chivalry and composed in macaronic Latin verse. The earlier version, consisting of seventeen books, appeared in 1517, one year after the first edition of *Orlando Furioso*, and the second edition, consisting of twenty-five books, appeared in 1521. In this work, Folengo assumed the task which Cervantes was to accomplish more effectually later,¹ however, he not only sought to discredit the romances, but used his poem as a shield, from behind which he might safely shoot his arrows at the clergy. Symonds ranks the *Macaronea* with the *Orlando Furioso*, the comedies of Machiavelli, and the novels of Bandello, as the most valuable and instructive documents which we possess concerning the Renaissance in Italy.² This book has become famous in European liter-

¹See *Il Folengo precursore del Cervantes* by B. Zumbini in *Studi di letteratura italiana*, Florence, 1894, pp. 163 ff.

²*Renaissance in Italy, Italian Literature*, Vol. II, p. 354.

ature, and it is well known that Rabelais, whose life offers striking analogies with that of Folengo, borrowed certain passages of the *Macaronea* in composing his immortal story.¹

Two youthful works of Folengo, *La Moschaea* and *La Zanitonella*, were published with the final version of the *Macaronea* in 1521. The *Zanitonella* is a parody of pastoral poems, particularly the Eclogues of Virgil and the Petrarchistic *canzonieri*. Here a crude realism replaces the artificial conventionalities inherent in the pastorals, again anticipating Cervantes who ridiculed the false conceptions of the lives of shepherds and shepherdesses in his *Coloquio de los Perros*. The *Moschaea* is a parody of the *Æneid* and the Italian heroic poems, particularly the *Orlando Innamorato* and *Mambriano*.² Both the *Zanitonella* and *Moschaea* were composed in macaronic Latin, a language peculiarly fitted for burlesque, in its mixture of Italian colloquial expressions, decked out in Latin terminations and inflections, with classical Latin words. We find traces of macaronic Latin even in the Middle Ages, particularly in the French *sermons joyeux*, but the real creator of this type in Italy was the Paduan Tifi Odasi whose *Macaronea* appeared about 1490. The macaronic poets of the end of the *Quattrocento* took delight in representing petty and ridiculous adventures in this form, and it is in this field that Folengo excels.³

The *Moschaea*, divided into three books, relates in elegiac verse the war between the flies and ants. Its ultimate source is the *Batrachomyomachia*⁴ which had been translated in

¹ See an article by Randi, *Folengo e Rabelais*, pub. in *Nelle letterature straniere*, Palermo, 1901.

² U. Marcheselli, *Note di letteratura italiana*, Cesena, 1893, pp. 69 ff.

³ Genthe published an edition of the *Moschaea* with explanatory notes, Eisleben, 1846. The edition which I have used was published at Venice in 1572, and contains, besides the *Moschaea*, the *Macaronea*, *Zanitonella*, and *Libellus Epistolarum*.

⁴ The *Batrachomyomachia* was translated into Spanish by Juan de la Cueva with the title *Batalla de ranas y ratones*.

terzine by Sommariva in 1470 and imitated by Elisio Calenzio in his *Croacus, de bello ranarum*. The parody of the heroic poems is evident at every step, and can only be fully appreciated by one who has plodded through the wearisome epics against which his satire was directed. The seriousness of his purpose may be judged from his invocation to the Muse of macaronic poetry, Book I, ll. 139–144 :

Vngite quantillum fresco mea labea botire,
 Per quem ladinior uox queat ire foras.
 Salsigeram toltam persutto ferte brasolam,
 Quæ super ardentes sit bene tosta brasas.
 Post hanc de caneua Bacchi spinatæ Vasellum,
 Hæc est carminibus digna beuanda meis.

The argument of the poem is briefly as follows. Sanguileo, King of Moschaea, the empire of the flies, learns that the ants have imprisoned Ragnifuga, his bravest general. His people are terrified by the news, but are somewhat reassured on receiving the promise of aid from Scannacavalla, King of the gad-flies. The noise of the preparations for war and the embarkation of the army reaches the skies, and Neptune charges Æolus with having released the winds without his permission. Sanguileo secures as allies Siccaboronus, King of the gnats, Mirpredo, King of the ant-lions (*mirmiliones*), and Sgnifer, King of the mosquitoes. After Sanguileo harangues his troops, the army sets sail, but the fleet is wrecked in a terrific storm. Siccaboronus defies the might of the gods, but is finally washed overboard.

In the meantime, the ants are making preparations to resist the invasion of their kingdom. Their king, Granestor, summons a council, and the position of Commander-in-Chief of the army is conferred upon Mirnuca. Siccaboronus reaches land with great difficulty, and driven by hunger, kills three fleas who were roasting a louse egg, and puts the fourth to flight. After satisfying his hunger and thirst, he finally

rejoins his army. The flies had taken their position in the head of an ox, while the ants were intrenched in the head of a horse. Granestor's allies are Muschifur, leader of the spiders, Fitfolgel, King of the lice, Caganiellus, chief of the fleas, and Putrifola, Prince of the bed-bugs. Pluto summons Vulcan and bids him prepare a warm reception for the souls of the combatants who might die in the battle. The Furies rage above the two armies, spreading discord and poison. The battle begins, many mighty blows are exchanged, finally the flies are vanquished, and Siccaboronus, who fights bravely to the end against overwhelming odds, perishes.

As I shall show by a number of parallel passages, Villaviciosa followed closely the *Moschaea* in composing his *Mosquea*, although the latter is in no sense a literal translation. The relative length of the two poems shows at once that this is not the case, since Folengo's 1242 lines were expanded into 8112 by Villaviciosa. The Spanish translator evidently considered diffuseness the soul of wit. He usually expanded two lines of Folengo into two or three octaves, and by means of digressions and unimportant additions, taken for the most part from Virgil and Ovid, he spun out his poem until it became almost seven times as long as his original. Folengo's laugh was loud and boisterous, characteristic of the licence of the Renaissance in Italy. As grossness of idea and expression was unsuited to an officer of the Inquisition, Villaviciosa toned down or omitted some of the freer passages of his model. He also changed two proper names. For Scannacavalla, King of the gad-flies, he translated Mataballo, and for Sgnifer, King of the mosquitoes, he substituted the name Asinicedo. He also made a number of local allusions, which was the more easy since Don Pedro de Rávago, to whom his work was dedicated, possessed a *lavadero de lanas* near a brook called Moscas, three leagues distant from the city of Cuenca. I

shall give here some of the most characteristic parallel passages, and as Villaviciosa's poem is accessible in the edition of the *Biblioteca de autores españoles*, I shall in some instances simply indicate the canto and stanza of the Spanish poem.

CANTO I

After the introduction, Folengo plunges *in medias res* as follows; 103-104:

Grandia Muscarum formicarumque canamus
Prælia crudeles marte stigante brigas.

Villaviciosa expanded this in the first three stanzas. Even the heavens were affected by the preparations for war.

Villaviciosa, stanza 5:

Cuatro cometas sus disformes colas
Por el aire mostraron encendidas,
Que eran bastantes para dar luz solas
A las partes del mundo divididas:
Quiso el viento esconderse entre las olas,
Que fueron de su furia combatidas,
Y el mar, que brama y con furor se enoja,
Con ímpetu soberbio las arroja.

This corresponds to Folengo, ll. 113-16:

Æquora tunc etiam sbigotentia signa dederunt,
Atque spauentosas summa tulere faces.
Quattuor ad partes Mundi brusare cometas
Vidimus, et longas discauiare codas.

In the seventh stanza, Villaviciosa refers to the Chronicle of the Archbishop Turpin as his source, as Folengo had done in the introduction to his *Orlandino*.

Villaviciosa, stanza 13:

Hay en la Pullia una ciudad antigua,
La mejor entre todas las mejores, etc.

corresponds to Folengo, ll. 145-46 :

Vrbs est in Pulia quæ nunc Moschea uocatur
Nobilis, et Romæ se putat esse parem.

The remainder of the first canto of the *Mosquea* is not found in Folengo. The burlesque description of the founding of the city of *Mosquea* was doubtless suggested by the first book of the *Æneid*.

CANTO II

The description of the course of the sun, Villaviciosa, stanzas 1-17, is not found in Folengo. Sanguileon, King of the flies, is well satisfied with the prosperity of his realm and the importance of his people ; Villaviciosa, stanza 23 :

.
¿Qué oculta mesa no se les trasluce,
Y aunque se siente á ella el Rey ó el Papa,
Siempre la mosca su derecha ocupa,
Y ella de todo la sustancia chupa.

And Folengo, ll. 171-72 :

Non Dux, non princeps, non Rex, non denique papa,
Mangiaret ni stet Musca galanta comes.

The fame of the race of flies extends to the uttermost parts of the world ; Villaviciosa, stanza 26, and Folengo, ll. 157-62 :

Vndique Musca suas fert alas, undique uiuit,
Musca per Hispaniam, Musca per Italiam.
Musca per Hirlandam, Guascognam, Musca per altam
Vadit Alemagnam, per Scociamque uolat.
Per totas Asiæ discurret Musca Masones,
Tartaricum passat Musca latina Mare.

The flies flourish in warm countries, but avoid the North, Villaviciosa, stanzas 27-28, and Folengo, ll. 163-66 :

India præcipue Muscarum plebe suberbit.
 Illic sol magno namque lusore brusat,
 Musca tamen septem non uult habitare Triones
 Quo plus sol ardet, plus bona Musca godit.

The scene of the council held by King Sanguileon was much developed by Villaviciosa. The messenger fly appears, Villaviciosa, stanzas 41-42, and Folengo, ll. 193-96 :

Anxia pro cursu, nigroque schitata lauacchio,
 Et (quod prius erat) sanguine tota rubet.
 Illa spauentato uultu se portat auantum,
 Smergolat, et Regis proruit ante pedes.

The messenger reproaches the King for his indifference to the welfare of his kingdom, and bids him remember the terrible example of the weak and effeminate King Sardanapalo, Villaviciosa, stanzas 49-53, and Folengo, ll. 217-38. The translation here is quite close. The messenger then relates how Ranifuga had been imprisoned and executed by the king of the ants, Villaviciosa, stanzas 55-58, and Folengo, ll. 253-62 :

Rex Formicarum (uix heu tibi dicere possum):
 Rex Formicarum teque tuosque ruit.
 Septem mille quidem longo certamine muscas
 Fudit, et in portu miscuit igne rates.
 Ragnifugam nostrum caporalem, carcere trusit,
 Quem supra furcam colla tirasse puto.
 Artelaria nihil potuit sboccare balottas
 In medio quoniam lacte negata fuit.
 En ego mortales accepi quinque feritas,
 Pro quibus in fuso sanguine uita fugit.

Having delivered his message, he dies, Villaviciosa, stanza 59 :

Dijo ; y al punto el varonil soldado
 Mostró la cara pálida y difunta,
 Y las alas del uno y otro lado,
 Con el ansia postrera, ciñe y junta :
 Todos los miembros del varon alado
 Se tienden en presencia de la junta,
 Y estirando la una y otra zanca,
 El alma noble de su cuerpo arranca.

And Folengo, ll. 263-64 :

Sic dicens animam tiratis calcibus efflat,
Abditus ocarum quem paradisus habet.

The news caused great excitement in the city, Villaviciosa, stanzas 62-63, and Folengo, ll. 265-278. The death of Cæsar and the suicide of Dido did not produce such a tumult, Villaviciosa, stanza 64 :

No fué tal el tumulto del romano
Cuando, juntando èl conjurado acero,
Acompañado de traidora mano,
Bruto mató su emperador primero :
No fué tal tras la fuga del troyano
De la nueva Cartago el llanto fiero,
Cuando á su reina con dolor miraba
Que en dos fuegos terribles se abrasaba.

Compare Folengo, ll. 279-82 :

Non tantus Romam strepitus sotosora butauit,
Quando ruit Bruti Iulius ense ducis.
Nec noua Carthago cordoium tala prouauit,
Quando se propria fudit Ælisa manu.

Villaviciosa, stanzas 67-70, are original, and connected with the idea exposed before by the author, that the council was held to determine upon the merits of the suitors for the hand of the daughter of King Sanguileon.

CANTO III

The third canto opens with a description of the House of Fame, borrowed from a passage in Ovid's *Metamorphoses*, XII, 39-63, and not found in Folengo. A rumor of the war that is imminent reaches Mataballo (Scannacaualla), King of the gad-flies, Villaviciosa, stanzas 20-21, and Folengo, ll. 288-290 :

Donec ea sensit Scannacaualla procul.
Ipse Tauanorum populos regit atque gubernat,
Et sua Damma soror Sanguileonis erat.

The king orders his horse to be brought, Villaviciosa, stanzas 26-28, and Folengo, ll. 292-294, and followed by his troops, he advances to meet the king of the flies. He counsels Sanguileon to be brave, and tries to rouse his failing courage by citing the example of those who had shown themselves heroes in adversity, among them Æneas, Villaviciosa, stanzas 55-59, and Folengo, ll. 330-344. Sanguileon is encouraged by Mataballo's promise of aid, and reminds his vassals how Ranifuga had been imprisoned, Villaviciosa, stanzas 72-73, and Folengo, ll. 381-89 :

Ragnifugam cæco formicæ carcere stentant,
 Quem scitis fortem martis in arte Ducem,
 Illum constitui postquam spirauero statum
 Regem, bastardus sic licet ille meus
 Non id guardantes possanzam cernite uastam,
 Cernite quas pulica fecit in arce prouas
 Quando fracassauit pulicorum ter duo mille
 Fugit et nullo Caganiellus ope.
 Caganiellus enim Pulicorum maximus est rex.

The rest of this canto is taken with a few changes from Folengo.

CANTO IV

The fourth canto contains an account of the forces mustered by the king of the gad-flies to aid Sanguileon. The first allies to arrive were the mosquitoes in eighty ships with their leader Asinicedo (Sgnifer), Villaviciosa, stanzas 19-22, and Folengo, Book II, ll. 30-38. They are followed by the ant-lions (*mirmiliones*) with their king Mirpredo, Villaviciosa, stanzas 23-34, and Folengo, ll. 69-77. Then Sicaboron arrives with his gnats, Villaviciosa, stanzas 35-37, and Folengo, ll. 45-68. The troops set sail, but a violent storm breaks over the sea.

CANTO V

This canto describes the storm which causes almost the total destruction of the fleet of the flies. Folengo dismisses this incident in about sixty lines, but his Spanish translator makes it the subject of a whole canto by expanding the original with truly epic diffuseness and by borrowing many elements from the description of the storm in the first and third books of the *Æneid*. As the tempest increases in violence, most of the leaders promise to make certain offerings if the gods will save them. Sanguileon offers to sacrifice a fat louse, Villaviciosa, stanza 51, and Folengo, Book II, ll. 279-280 :

Sanguileo grassum uult sacrificare pedocchium,
Cuius pellis erit digna gonella Ioui.

Matacaballo (Scanacavalla) promises to sacrifice the entrails of a flea to the gods, Villaviciosa, stanza 52, and Folengo, Book II, ll. 281-82 :

Scannacaualla duos pulices offerre spondit,
Et dare uult superis interiora suis.

Sicaboron alone defies the power of the gods, Villaviciosa, stanza 55, and Folengo, Book II, ll. 285-88 :

Sicaboronus erat solus qui spresiat undas,
Seque facit beffas equore posse mori.
Plaŋgentes alios crudeli uoce biasmat,
Atque facit uotum uelle scanare Iouem.

The waves are lashed to even greater fury by the winds because of his blasphemy, and finally he is washed overboard, Villaviciosa, stanza 65, and Folengo, ll. 301-308.

Neptune is angered at Æolus for having released the winds without his permission, and orders him to imprison his turbulent subjects. This incident was only outlined by

Folengo at the beginning of Book II. The greater part of the description was borrowed by Villaviciosa from the first book of the *Æneid*. Stanza 69 is almost a literal translation of Folengo, ll. 23–28 :

“¿Quién diablos, dijo con la vista torva,
Vuestro sosiego sin temor perturba ?
Quién el camino por el mar estorba,
Y mis cristales con audacia turba ?
Abrase el mar porque al instante sorba
Entre sus ondas la atrevida turba ;
Dadme al momento el heridor tridente,
Daré fin á su término insolente.”

Quis Diaul, ait Neptunus, trentaue para
Tam cito compellit uos scapolare uiam ?
Æolus absque mea nunquid Rex ille saputa
Per mare Garbinos laxat abire suos ?
Eya agite sæuum spacianter ferte Tridentem,
Æolus hic audax est aliquando nimis.

As in the *Æneid*, the sea again becomes calm through the intercession of Neptune.

CANTO VI

The sixth canto opens with a description of Sicaboron's arrival on the shore whither he had been cast up by the waves. He is still furious at the unjust Fates, Villaviciosa, stanzas 7–8, and Folengo, Book III, ll. 5–10 :

Vultque potestatem Neptuni prendere, uultque
Hos super Imperios unicus esse Deus.
Vult sua sit coniunx Pallas meretrixque Diana,
Et iam facta uetus fit rufiana Venus.
Mercurium doro uult apiccare soghetto,
Cuius ad officium Mars Manigoldus erit.

He meets the gaunt figure of Hunger, doubtless suggested by the meeting of *Æneas* with the Ithacan Achæmenides in the third book of the *Æneid*. He suffers the keenest pangs of hunger, and while seeking his companions, sees a lofty

tower, which on closer examination, proves to be a mushroom. Under it are seated four fleas, roasting a louse egg, Villaviciosa, stanza 36, and Folengo, ll. 19-22 :

A sombra de su altísima techumbre
Cuatro pulgas armadas razonando
Vió, que entre brasas de infinita lumbre
Una liendre montés iban asando :
No le dieron las armas pesadumbre
Al Rey, que el espectáculo mirando
Se alegra, y entre el grande regocijo
Oyó á un soldado pulga que así dijo :

and Folengo, ll. 19-22 :

Quattuor hic pulices armato corpore stabant,
Et sub fungino tegmine quisque iacet,
Pinguis in aguzzo rostitur lendina speto,
Sub qua carbonum grande brasamen erat.

The dialogue between Sicaboron and the fleas was developed by Villaviciosa. The starving man addresses them and asks for food, Villaviciosa, stanza 40, and Folengo, ll. 27-28. The fleas refuse to allow him to share the meal, Villaviciosa, stanza 42, and Folengo, ll. 29-30. Sicaboron replies that he will take by force what he was refused by courtesy, Villaviciosa, stanza 43 :

“Hoy, gente vil, me pagaréis la afrenta,
Dijo, si de las vidas os despojo,
Y que me déis hará la fuerza mia
Lo que no pudo hacer la cortesía.”

And Folengo, ll. 33-34 :

Per stigiam dixit, dabitis cœnare puludem,
Gentilezza negat quod dare, forza dabit.

The fleas make ready to punish the insulting words, and Sicaboron wields with good effect the sword which he has saved from the waves. The account of the fight agrees in the main in the two versions. He fells three of his enemies

and the fourth makes good his escape by flight. He then satisfies his hunger by devouring the louse egg, both meat and bones, and slakes his thirst with grape juice.

CANTO VII

The seventh canto opens with a description of the origin of the ants which is not found in Folengo. Then follows a description of the preparations of King Granestor and his ants to resist the invasion of the flies. Minurca is summoned and appointed Commander-in-Chief of the army of the ants, Villaviciosa, stanzas 60-64, and Folengo, Book II, ll. 235-38. Caganielo offers his aid with fifteen hundred fleas, Villaviciosa, stanza 36, and Folengo, Book III, ll. 105-106, and Fifogel lends his assistance with his army of lice, Villaviciosa, stanza 39, and Folengo, Book III, ll. 101-104. Putrifola brings a vast army of bedbugs, Villaviciosa, stanzas 43-45, and Folengo, Book III, ll. 109-114, and Muschifur arrives with the spiders who prove to be valuable allies of Granestor, Villaviciosa, stanzas 47-51, and Folengo, Book III, ll. 97-100.

CANTO VIII

The eighth canto describes the preparations in Hell to receive the souls of the combatants who will die in the approaching battle. This incident was included by Folengo, but was much developed by Villaviciosa. Pluto hears the noise as the opposing armies line up face to face, Villaviciosa, stanza 1, and Folengo, Book III, ll. 119-122:

*Tetra couerta tremit squadronibus æthera nutant,
Audiit inferni talia bella pater.
Telia bella pater Baratri præsensit, et inquit,
Nunc ego contentus, nunc ego ricchus ero.*

He summons Vulcan, Villaviciosa, stanzas 2-8, and Folengo, ll. 123-24 :

Vulcanum clamat, qui zoppegando ueniuit,
Et dixit, quid nam rex mihi Pluto iubet ?

He bids him order Charon to prepare to receive the dead who will fall in the battle, Villaviciosa, stanzas 10-14, and Folengo, ll. 125-130 :

I, cito, respondet, canutum auisa Charontem,
Qui per sex giornos euigilare velit.
Et uideat si forte leuis sua Barca foratur
Cui tua suffragium nempe tenaia dabit.
Si lamentatur non tantam posse fadigam,
Dic quod ego mittam nunc Graficanis opem.

Villaviciosa describes in detail the assembling of the hosts of Hell, and the rôle assigned to each devil by Pluto.

CANTO IX

The ninth canto, which is intended as a pendant to the preceding, narrates the astonishment of the gods on hearing the tumult of battle. Jupiter despatches Mercury to the scene, who returns and gives a minute description of the two armies. This incident is not found in Folengo, and serves merely as padding.

CANTO X

Sanguileon holds a council and appoints Sicaboron genera of the army of the flies, Villaviciosa, stanza 2 :

Convoca las indómitas cabezas,
Caudillos fuertes de su gente brava,
Y repite los hechos y proezas
Que el que las hizo de contar acaba ;
Y visto en sus hazañas las certezas
Del gran valor que el tártaro mostraba,
Por general publican que se elija,
Que se le dé el baston, y el campo rija.

Compare Folengo, ll. 175–178 :

*Ipse facit subito magnum ragunare Senatum,
Nuper ariuatus Siccaboronus erat.
Cui per conseium datur omnis maxime campi
Libertas, quoniam sanguinolentus erat.*

Sicaboron incites his soldiers to brave deeds, Villaviciosa, stanza 7, and Folengo, ll. 179–82 :

*Supra Panarottum urget furibunde Cauallum,
Soldatos pauidam nil trepidare necem.
Cursitat huc illuc, animat cum uoce timentes,
Multorum furias plus furiare facit.*

The very effective description of the challenge issued by Asinicedo to the champions of the opposing army is not found in Folengo. The Furies rage above the hosts, spreading death and dissention on every side. Here Villaviciosa followed quite closely his original.

CANTOS XI AND XII

Villaviciosa devotes the last two cantos of his poem to the description of the furious battle between the flies and the ants. If his purpose was to give an idea of the confusion that reigned in this final combat, the reader will agree that he secured that effect. In the conventional epic style, he narrates the battle as a series of hand-to-hand struggles between the chiefs of the opposing armies. The Spanish version agrees in the main with Folengo's text, and I shall only quote a few of the passages which show close translation.

Asinicedo (Sgnifer) first attacks Fifolgel, Villaviciosa, Canto XI, stanza 13, and Folengo, ll. 201–204 :

*Sgnifer primus adest, Cagafofum spronat et urtat,
Quem zenzalarum grossa Caterua sequit.
Huic incontra uenit Fitfolgel supra Locustam,
Quæ uelut Alphanæ fortia, fortis erat.*

Granestor meets King Sanguileon and is slain by him, Villaviciosa, Canto XII, stanza 51, and Folengo, ll. 373-78 :

Entre la gente el Granestor acecha
Al rey Sanguileon ; parte y camina
Contra el mosca feroz con la derecha
Lanza, que al cielo su largura empina :
Con su escudo la mosca se pertrecha ;
Y enristrando la fuerte jabalina,
Al Granestor la muerte le anticipa,
Metiendo el porcipelo por su tripa.

Compare Folengo, ll. 373-78 :

Confugiunt cimices quod habent post terga diabulum,
Granestor cernens, uolta, reuolta, gridat.
Volta reuolta cito, quo tendis Siccaborone ?
Sic retro clamans it retrouare necem,
Ille reuoltatus stoccatam uibrat in illum,
Punctaque per mediam transit aguzza tripam.

Mirnuca, in turn, slays the valiant Sanguileon, Villaviciosa, Canto XII, stanzas 82-85, and Folengo, ll. 499-504 :

Sanguileo supra Mirnuca percutit elmum,
Quam terit, et largum uulnus in aure facit.
Se Mirnuca videns elmi sine pare feritum,
Spatam cum duplici menat inique manu.
Illæ super targam subians disquartat, et inde
Per medios dentes arma virumque secat.

Finally, all of the flies and their allies are slain or captured in the webs which the spiders have skilfully constructed, except Sicaboron who has boldly entered the stronghold of the ants. He finds all retreat cut off, but continues to fight valiantly. Mosquifuro calls upon him to surrender, since escape is impossible, but Sicaboron makes light of his danger, Villaviciosa, Canto XII, stanzas 93-94 :

“ Conviénete, infeliz, que al punto mueras
O en mi poder á la prision te entregues ;
Escoge lo que más á gusto quieras

De lo que te propongo á que te allegues ;
 Si no es que como loco acaso esperas
 Que con tu sangre mal nacida riegues
 La tierra adonde estás : á prision date,
 Si no es que más estimas que te mate."

"No temo vuestros fieros, gente bruta,
 Que no tengo temor ni me acobardo,
 Responde á todos el señor de Buta,
 Que solo vuestros ímpetus aguardo."

Compare Folengo, ll. 441-44 :

Te nunc ò infelix omnino morire bisognat,
 Inque breui noster tempore preson eris,
 Siccaboronus ait ridens : accede prius tu,
 Impresa est mortis si tibi tanta mei.

Mosquifuro approaches too near, and his body is severed by
 Sicaboron's sharp blade, Villaviciosa, Canto XII, stanza 96,
 and Folengo, ll. 445-448 :

Muschifur attollens mazzani quæ summa granaræ
 Pars erat ingentem lassat abire plagam.
 Sed colpum scontrat cum brando Siccaboronus.
 Inque duos trancos mazza taiata cadit.

The ants are incensed by the death of Mosquifuro, and
 crush the hapless Sicaboron under a bean, hurled from
 above, Villaviciosa, Canto XII, stanza 107 :

Ponen por línea recta el fuerte grano
 Los soldados valientes con destreza,
 De suerte que del tártaro pagano
 Amenazaba la sin par cabeza ;
 Y haciendo señas con la diestra mano
 El general diabólico, la pieza
 Disparan por mandado del Mirnuca,
 Y dánle al pobre tártaro en la nuca.

Compare Folengo, ll. 521-24 :

Denique tam vastus summa de Turre fasolus
 Cascat, et horrisonans callat inique zosum,
 Quod super Elmettum colpiuit Siccaboronis,
 Sic Rex illis membra momordit humum.

A sufficient number of parallel passages have been given to show that Villaviciosa followed closely Folengo's text. The additions made in the Spanish version are unimportant; in fact, the *Mosquea* loses in power because of its greater length. At any rate, a study of the two poems furnishes us a new fact concerning the debt of Spanish to Italian literature in the seventeenth century.

J. P. WICKERSHAM CRAWFORD.